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endorsement of the clerk of the *Generale Synode*, the ink of which is perfectly black; alongside I hold a letter which I received some twenty years ago, written on good paper, but which is scarcely legible because the ink has well-nigh bleached away.

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Heinemann of London, will publish soon a portfolio of "Twelve Portraits," by William Nicholson. This portfolio contains portraits of H.M. the Queen, Sarah Bernhardt, Cecil Rhodes, Lord Roberts, James McNeill Whistler, Prince Bismarck, Rudyard Kipling, H.R.H. the Prince of Wales, the Archbishop of Canterbury, Sir Henry Irving, W. E. Gladstone, and Mr. Justice Hawkins.

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M. Michel's "Life of Rubens" will also be published by Heinemann in October. It is a companion work to the same author's "Rembrandt," and forms two large volumes, with several hundred text illustrations and eighty full-page plates. The book will appear simultaneously with the French edition, to the contents of which are added reproductions of several pictures in English hands.

Mr. Heinemann is also going to publish Mr. Cosmo Monkhouse's book on "British Contemporary Artists," seven studies of the following distinguished painters: Sir Lawrence Alma Tadema, Sir Edward Burne-Jones, Sir John E. Millais, Lord Leighton, W. Orchardson, Sir E. Poynter, and G. F. Watts. The volume will be copiously illustrated.

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The first really important sale at Bangs & Co. will be held on the 18th and 19th. The catalogue enumerates a number of fine editions of British authors and books on Americana, antiquities, Arctic explorations, bibliography, folk-lore, dramatic literature, costume, periodicals, poetry, travels, many illustrated books of art, travel, portraiture, caricature, costumes, etc..

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The October *Century* has for frontispiece a strong drawing from life by John W. Alexander of the noted Englishman John Morley, member of Parliament. It shows how the pencil may produce strength and character fully as well as the heavier mediums.

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The opening article of *The Magazine of Art*, October number, is devoted to Miss Lucy Kemp-Welch, many of whose realistic animal studies and pictures are reproduced in half-tone. Constantin Meunier, painter and sculptor, receives also a critical essay, while W. Roberts contributes a short article on "The Curiosities of Art: Pictures Which Have Been Destroyed," which is interesting, if not exhaustive.

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An elaborate artistic work is announced for early publication by Charles Scribner's Sons. It is "Nicolas Poussin: His Life and Work," by Elizabeth H. Denio, Ph.D. The monograph, which will be illustrated with eight full-page photogravures drawn from the works of Poussin, is to furnish a more complete account of the life and work of this artist than can be found in the encyclopedias and histories of art. This subject was taken by Miss Denio as the thesis for her degree at Heidelberg. The material is drawn from the libraries at Berlin, the National Library of Paris, the *École des Beaux-Arts*, and the Louvre.

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An invaluable publication for the designer and illustrator is *The Art Student*, edited by Ernest Knauff. While the text is generally made up of clippings from other journals, we find that the cuts should be of great interest to those who desire to learn how illustrations are made. The finished work of the best illustrators is also reproduced, often with helpful comments.

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In a recent number of *The House Beautiful* of Chicago is an article on "Wall Papers" by E. Grasset, quite in line with the note which some months ago appeared in these pages. This periodical is decidedly the best of all devoted to interior and exterior decoration of the house; at least, is superior to some of the London exchanges devoted to this subject.

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Catalogue 223 of Karl W. Hiersemann contains a list of books on ceramics, covering terra-cotta, faience, majolica, porcelain, and email and mosaic glass.

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That capital series of Gibson's, "The Education of Mr. Pipp," which has just been concluded in *Life*, will be published soon by R. H. Russell.

THE ART TREASURES OF BOWDOIN COLLEGE.

THE Pine-Tree State is no *parvenu*. Before Plymouth was founded, the Maine settlements were on record between the Kennebec and St. Johns. The year that Boston was settled saw the first jamb spiked where Brunswick was to be on the Androscoggin. Bowdoin is its college, the Alma Mater of many men famous in literature and in the walks of public life.

The art treasures contained in the Walker Art Building are little known, yet deserve mention. Few colleges can boast a like collection of interesting and important pictures and mural paintings. Of these latter there are excellent examples on the walls of the Sculpture Hall, which is filled with some carefully selected casts of the old sculptors. The allegorical paintings occupying the tympana of the four walls typify the achievements in art of Athens, Rome, Florence, and Venice. Each tympanum is a semi-circle, with a radius of thirteen feet. On the west wall is Elihu Vedder's composition, which is rather symbolically complicated. More expressive are those of Abbott Henderson Thayer, and Kenyon Cox, standing for Florence and Venice. The kneeling Florentines in attitudes of adoration before the guardian spirit of the arts have for background the river Arno, with its bridges. The rich, gorgeous lines associated with the works of the Venetian School come strikingly out in Cox's work. La Farge's Athens is an excellent conception. There are also good frescoes in the chapel, some of which are by Francis Lathrop, who furnishes a striking "Moses Giving the Law to the Children of Israel," which excels in richness of coloring, vigorous drawing, and vivid portraiture, fully on a line with this excellent artist's mural painting in Trinity Church, Boston. The other panels are copies after famous paintings, three after Raphael's cartoons.

The Bowdoin Gallery contains the James Bowdoin paintings and drawings, which form the nucleus of the College collections. They had for many years been neglected, until, in 1850, they were restored by Chase and Howarth, of Boston, and, being hung in a proper manner, revealed their intrinsic value. There is to be seen a duplicate of Titian's "Cupid Equipped by Venus," which is one of the Borghese paintings recently purchased by the Italian Government. An undoubtedly original composition by Nicolas Poussin is "The Continuance of Scipio," which must have been a companion to "The Death of Germanicus" in the Barberini Palace, Rome. When Gilbert Stuart visited this collection to copy two of his own pictures which it contains—a Jefferson and a Madison—he attributed the "Achilles at the Court of Lycomedes" to Rubens, with more or less foundation of judgment. A copy by Jacob Jordaens of the famous Antwerp Cathedral Rubens, "St. Simeon with the Infant Jesus in His Arms," is one of the best old pictures here. A bust portrait of John Montfort, a medallist and sculptor, is ascribed to Van Dyck; a "Surgeon and Patient" to David Ryckaert, who developed under the influence of Brouwer and the younger Teniers. There are some fifty-odd old pictures in this division, many of which should be exported more carefully than has been done hitherto. In the dozen American pictures in this gallery are found four Gilbert Stuarts, and a good example from John Singleton Copley, being a cabinet portrait of Governor Bowdoin.

Perhaps less impressive, but of scarcely less interest, is a cabinet of a hundred and fifty drawings, some quite finished, others mere studies, in India ink, sepia, ochre, pencil, or crayon, many of which, marked as unknown, carry strong evidence of being studies for well-known works. Among them are signed examples by Tintoretto, Paolo, Farinati, P. Lely, and others.

It is of interest to note that the Bowdoin collection was made in the years from 1800 to 1808 in Paris and Spain, when the Hon. James Bowdoin was Minister Plenipotentiary to Spain. The troublous times when France was opposed by the coalition threw many precious works of art on the market, and the assistance of a personal friend, who was an expert, gave Mr. Bowdoin, the opportunity to acquire much which by internal evidence is endorsed to be of great value.

The Sophia Walker Gallery, at the rear of Sculpture Hall, contains the gifts of the Misses Walker. Here are found some exquisite examples of modern work. There is a good Corot, "Near Ville d'Avray," a Constant Troyon, "Goat and Sheep," a sketch by J. F. Millet, "Peasant Woman Seated," and a Daubigny, "Vallée de la Marne." Of the Americans of note, we find a Winslow Homer, "The End of the Hunt," in water-color, and a Joseph Foxcroft Cole, "Annisquam River, near Gloucester, Mass."

The Col. Geo. W. Boyd collection is found in another gallery, presenting very little of interest besides a Sir Joshua Reynolds's self-portrait, two Copleys, and an example, apparently from the brush of John Smibert. Of greater interest is the William A. Houghton collection of Japanese and Chinese art, which contains some beautiful lacquers, bronzes, porcelains, and kakemono. A collection of ancient glass forms also part of the Walker exhibit. G. E. B.